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MUSIC DIRECTOR

Terry Knowles
EXECUTIVE DIRECTOR



On behalf of the members of the Los Angeles Master Chorale, its Board of Directors and professional staff, I welcome you to these final concerts of our 2006|07 season. We are especially pleased to greet our friends from Chorus America, who are in Los Angeles for its 30th

anniversary conference. Hundreds of guests are here from all over the U.S. and Canada, and we are thrilled to have them in the audience for the June 7 performance.

It has been another amazing season under Grant Gershon's leadership, highlighted by an appearance at Lincoln Center, the Chorale's recording of Steve Reich's *Daniel Variations*, the world premiere of Christopher Rouse's monumental *Requiem*, and collaborations with the Los Angeles Chamber Orchestra. And tonight we bring you the launch of *LA is the World*, our multi-year commissioning initiative that brings together gifted American composers and Los Angeles-based Master Musicians to create new choral works based on non-Western traditions. Music Director Grant Gershon has long been interested in exploring creative collaborations that can broaden the meaning of what we think of as choral music, and in many ways Los Angeles, with its "melting-pot" culture, is the perfect place to cultivate this new kind of collaboration. Composer Eve Beglarian's new work — entitled *Sang* (Persian for "stone") — features the remarkable artistry of Durfee Foundation Master Musicians Manoochehr Sadeghi on the Persian santur and Pejman Hadadi on tombak and daf. These performances culminate a year of research, inspiration, and collaboration, and we are honored to present the world premiere performances of *Sang* at these concerts.

The second and third *LA is the World* commissioned works will be premiered over the next two seasons. In February 2008, we present a new work by David O, in collaboration with Sergio "Checo" Alonso, a Grammy® Award winning master of the Mexican folk harp in the jarocho and mariachi traditions. Then in November 2008, we will hear a new work by Grawemeyer Award-winning composer Chinary Ung, in collaboration with Cambodian master musician and singer/dancer Sophiline Cheam Shapiro. It is our great hope that the works created in these groundbreaking collaborations



Los Angeles Master Chorale

Giving a Voice to Walt Disney Concert Hall
Grant Gershon | Music Director

2006 | 07 Season

JUNE 2007

help ensure that choral music remains a living, evolving, and vibrant art form. We are proud of our role in bringing these new works to you.

Finally, by now you have heard the exciting news about our visionary Music Director, Grant Gershon. Grant's commitment to the Los Angeles Master Chorale has been extended two years, through the 2010|11 season, ensuring that the Chorale will continue to grow and flourish under his extraordinary leadership. Also, Grant has been named Associate Conductor/Chorus Master of Los Angeles Opera, effective next season. This remarkable appointment, through which Grant joins Plácido Domingo and James Conlon in providing the artistic leadership for our sister Music Center Resident Company, recognizes Grant's unparalleled musical talent, his skills as a conductor, and his exceptional abilities in working with singers. Our entire organization is honored by this recognition of Music Director Grant Gershon and looks forward to a flourishing relationship with our friends and colleagues at Los Angeles Opera.

Thank you for supporting the Los Angeles Master Chorale and for attending these final concerts of the 2006|07 season. I look forward to seeing you on October 14, the opening night of our fifth anniversary season at Walt Disney Concert Hall.

With best wishes for a happy summer,

Terry Knowles
EXECUTIVE DIRECTOR

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Grant Gershon
MUSIC DIRECTOR

Born: November 10, 1960, in Norwalk, California

At the Chorale: Music Director, now in his sixth season.

Grant has expanded the choir's repertoire considerably by conducting a number of world premieres: *You Are (Variations)* by Steve Reich, *Requiem* by Christopher

Rouse, *Messages and Brief Eternity* by Bobby McFerrin and Roger Treece, *Broken Charms* by Donald Crockett, *Rezos (Prayers)* by Tania León, *Mother's Lament* by Sharon Farber, *Two Songs to Poems of Ann Jäderlund* by Esa-Pekka Salonen (U.S. premiere)

Press: "...an invigorating, inventive and enormously gifted young conductor."
— Mark Swed, *Los Angeles Times*

"A first-rate conductor"
— *Opera News*

"(Gershon gave) a cogent, sizzling performance"
— *The Wall Street Journal*

"Gershon is a direct, unfussy conductor, who values clarity, clean execution and immediate statements."
— *Los Angeles Times*

"Music Director Grant Gershon again proved he's the master of the Chorale"
— *San Francisco Classical Voice*

Currently: Conducting all performances of a new opera by Ricky Ian Gordon, *Grapes of Wrath*, premiered in February 2007 by Minnesota Opera and in May 2007 by Utah Opera.

Other appearances: San Antonio Symphony, St. Paul Chamber Orchestra, Houston Grand Opera, Minnesota Opera, Utah Symphony, Juilliard Opera Theatre, Gustav Mahler Chamber Orchestra, the Finnish chamber orchestra Avanti! and music festivals in Edinburgh, Vienna, Helsinki, Ravinia, Rome, Madrid and Aspen; Music Director of the Idyllwild Arts Festival Chorus

Coming up: Conducting the world premiere of *Keepers of the Night*, a new opera by composer Peter Ash and librettist Donald Sturrock presented by Los Angeles Children's Chorus in July

Previous assignments: Los Angeles Philharmonic assistant conductor, 1994–97

Member of: the USC Thornton School of Music Board of Councilors

On disc: Two Grammy Award-nominated recordings — *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Grand Macabre* (Sony Classical); *Glass-Salonen* and *You Are (Variations)* with the Master Chorale. Steve Reich's *Daniel Variations* (Nonesuch) to be released September 2007



© Steve Cohn

Los Angeles Master Chorale

Founded: 1964 as one of three founding companies at the Music Center; now in its 43rd season

Music Directors: Grant Gershon, since 2001; Paul Salamunovich, 1991–2001; John Currie, 1986–1991; Roger Wagner, 1964–1986

Awards: ASCAP/Chorus America Award for Adventurous Programming

Press: "the most exciting chorus in the country under Grant Gershon"
— *Los Angeles Times*

"singing and direction are first-rate" — *Billboard*

"sonically exhilarating"
— *Gramophone*

On disc: with Music Director Grant Gershon featuring Esa-Pekka Salonen's *Two Songs to Poems of Ann Jäderlund* and Philip Glass' *Itaipú* and Steve Reich's *You Are (Variations)*. With Music Director Emeritus Paul Salamunovich includes the Grammy Award®-nominated *Lauridsen – Lux Aeterna, Christmas*, and a recording of Dominick

Argento's *Te Deum* and Maurice Duruflé's *Messe "Cum Jubilo"*

On film: motion picture soundtracks with Paul Salamunovich include *A.I. Artificial Intelligence*, *My Best Friend's Wedding*, *The Sum of All Fears*, *Bram Stoker's Dracula* and *Waterworld*

Website: LAMC.org



Los Angeles Master Chorale

Grant Gershon | Music Director

The Rena Waltz Pierson Music Directorship, a gift of the Pierson and Lovelace families to honor Lillian Lovelace's mother

Sunday, June 3, 7 pm | Walt Disney Concert Hall
 Thursday, June 7, 8 pm | Walt Disney Concert Hall

Los Angeles Master Chorale
 Grant Gershon, conductor
 David Goode, organ
 Manoochehr Sadeghi, santur
 Pejman Hadadi, percussion

The World Premiere of *Sang* is part of *LA is the World*, a multi-year commissioning project made possible by grants from the Creative Capital Foundation Multi-Arts Production Fund, The Durfee Foundation and The James Irvine Foundation, with special support from Lillian and Jon Lovelace.

This concert is funded, in part, by a generous grant from the Dan Murphy Foundation.

Magnificat and Nunc Dimittis

David Goode

James MacMillan (b. 1959)

Sang ("stone")

WORLD PREMIERE

Manoochehr Sadeghi
 Pejman Hadadi

Eve Beglarian (b. 1958)

INTERMISSION

Te deum

Arvo Pärt (b. 1935)

Latecomers will be seated at the discretion of House Management. Use of tape recorders, telephones, pagers, and/or cameras is prohibited in the auditorium. Program, prices and artists subject to change.

Tonight's Listen Up! pre-concert discussion is co-hosted by Music Director Grant Gershon and KUSC's Alan Chapman.

Magnificat | Nunc Dimittis

MUSIC BY JAMES MACMILLAN

TEXT FROM 1962 *BOOK OF COMMON PRAYER*

Magnificat was composed in 1999. The orchestral version was commissioned by the BBC for the first choral evensong of the new millennium on January 5, 2000, and first performed in Wells Cathedral by the BBC Philharmonic Orchestra with the choirs of Wells Cathedral and St. John's College, Cambridge, conducted by the composer.

Nunc dimittis was composed in 2000 and commissioned, along with the organ version of *Magnificat*, by Winchester Cathedral and first performed on St. Swithun's Day, July 15, 2000.

FROM THE COMPOSER

The choral writing in *Magnificat* is simple and homophonic, each phrase punctuated by an introspective instrumental echo. The music gradually builds to a joyous climax in the doxology.

The *Nunc dimittis* is based on similar material. Some of the organ interjections are audibly recognizable from the *Magnificat*, but the vocal lines have been modally altered. The principal feature of this movement is an unusual unison melody involving treble, alto and tenor voices, with the sesquialtera stop. Some of the climactic music from the *Magnificat* is recalled for the final Amen. The work opens and closes with quiet ethereal low notes on the organ and in the basses.



Sang

MUSIC BY EVE BEGLARIAN

FROM THE COMPOSER

Sang is the word for stone in Persian. When I read the story of the questing men coming upon the dark mountain whose voice told them that both taking and leaving the burdensome stones would cause them regret (because none of them thought to take MANY stones, and the stones are in fact jewels), I knew I had found my text. I loved that this parable from Ferdowsi's legendary 10th century Persian epic *Shahnameh, The Book of Kings*, was so trickily different from the parables of Jesus or even of Aesop.

And then I came upon God's promise to the Persian King Cyrus in Isaiah 45, and I found other Biblical

While I have spent the last year studying and listening to traditional Persian music, and with the guidance of Manoochehr and Pejman spent a good deal of time with the *radif*, a compendium of ur-melodies that is a unique source of material for traditional performers, I did not attempt to write a "Persian" piece, which, after all, would be a ridiculous undertaking for an American, even one whose father grew up in Tehran, as mine did.

Instead, my goal was to embody the story in sound as vividly as I can, so that even if you don't understand a word of the text, the narrative has an impact. And I tried to create a structure that allows Manoochehr and Pejman to fully engage their unique artistry in communicating

"I hope the piece illustrates how Persian, Hebrew, and Greek (and by extension Islamic, Jewish, and Christian) are intertwined cultures..."

—EVE BEGLARIAN

references to the transformation of stones to jewels, of dust to gold, and I decided to thread these texts (in Hebrew and Septuagint Greek) into my telling of the *Shahnameh* story.

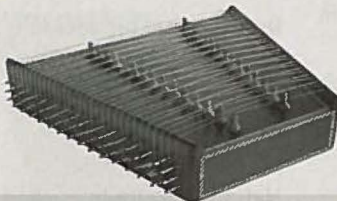
I hope the piece illustrates how Persian, Hebrew, and Greek (and by extension Islamic, Jewish, and Christian) are intertwined cultures whose shared roots go back to the Zoroastrian revelations, and perhaps even earlier than that.

that story, asking not simply for traditional virtuosity, but giving them shared conceptual responsibility for bringing the piece to life.

I thank Iraj Anvar, Hossein Ziai, Mamak Khadem, Shirin Neshat, Rabbi Ruben Milikan, Gallit Hasak, Maya Beiser, Rachele Fox, and Despina Sarafidou for help with their various languages and expertise, and Julia Carnahan, who helped build many bridges. My initial research for

DEFINITIONS

Radif – a collection of melodies handed down from Master to student through oral tradition that forms the basis for Persian classical music.



Santur – a 72-string hammered dulcimer.



Tombak – a drum shaped like a goblet, considered the principal percussion instrument of Persian music.



Daf – a large frame drum.



Shahnameh – an enormous poetic opus written around 1000 B.C. by the Persian poet Ferdowsi, considered the national epic of the Persian world.

Sang was done while in residence at Civitella Ranieri in the summer of 2006, and I thank the Foundation for their generous hospitality.

I am hugely thankful to Grant Gershon, Terry Knowles, and the Los Angeles Master Chorale for giving me the powerful experience of writing *Sang*, and of collaborating with them and with Manoochehr Sadeghi and Pejman Hadadi, and it is dedicated to each of them with heartfelt gratitude.

Te deum

MUSIC BY ARVO PÄRT

Contemporary Estonian composer Arvo Pärt (b.1935) has come to enjoy worldwide recognition, having been stifled and discouraged in his youth by the Soviet Union's rigid control. There are at least two watershed years in the composer's life that must be acknowledged: 1968 and 1980. While the rest of the world was protesting the Viet Nam war, Pärt was accomplishing his greatest musical feat to date — the composition of his *Credo* — which applied serial or twelve-tone techniques to Bach's famous *Prelude in C Major* from *The Well-Tempered Clavier*. If Serialism wasn't high on the USSR's list of approved musical styles, the work's brash profession of Christianity was even more unwelcome. A dark and strained period followed, but by 1976, consistent creativity returned. In 1980, the composer and his family emigrated to Vienna and the blue-sky opportunities that awaited beyond.

What evolved in this second phase of life was a fundamental compositional technique Pärt called *tintinnabuli* after the sound of ringing bells. Here, nothing is left to chance; every gesture has a purpose. At its

core are two voices — one singing notes in a stepwise pattern around a fixed pitch, the other outlining the notes of a triad or chord.

Pärt's *Te Deum* (1984-5; rev. 1992) is scored for three choirs, piano, strings, and pre-recorded tape: the first and second choirs divide women's voices from men's, respectively, while a full chorus of mixed voices forms the third. The principles of his *tintinnabuli* method are present at all times on this broad canvas of sound. Invariably, sopranos and tenors outline the triads, while altos and basses sing the stepwise patterns. Set generally in the key of D, minor, major, and hybrid colors flicker like a languorous, multi-chrome neon display, adding a macro-rhythm to an otherwise seamless structure — the return to minor being the only indication that one of the 17 sections has begun. Although no historical chants are used, Pärt establishes *chant-like* melodies as the basis for variation and part exchange among the smaller choirs who sing them forward, backward, inverted, in unison, duet and mirror image. These forces alternate with the full choir, usually in four, but as many as eight, parts. At dramatic points in the text, for example, *Judex crederis* and *Fiat misericordia tua*, the choirs join together, but otherwise operate antiphonally. The brief *Sanctus* theme from Verse 3 — marked by wide, fluctuating intervals — is recalled in a series of fading echos for the angelic, post-*Amen* coda.

Te Deum Program Notes by Peter Rutenberg.

Grammy®-winning conductor Peter Rutenberg is founding Music Director of Los Angeles Chamber Singers & Cappella, owner of RCM Records and producer of the Los Angeles Master Chorale's Grammy®-nominated *Lauridsen • Lux Aeterna* CD, and teaches music at UCLA.



Eve Beglarian
COMPOSER

Beginnings: "I grew up in Los Angeles myself, in that wonderfully complex city of people from somewhere else."

Raves: her music is "an eclectic and wide-open series of enticements"
—*Los Angeles Times*

"One of new music's truly free spirits" —*The Village Voice*

a "remarkable experimentalist"
— *New York Times*

Commissions with: American Composers Orchestra, Bang on a Can All-Stars, California EAR Unit, Relâche, Paul Dresher Ensemble, Orchestra X, Sequitur, Dinosaur Annex, and for directors and choreographers such as Victoria Marks, Ann Carlson, Susan Marshall, and Robert La Fosse

Music for theater: Mabou Mines' Obie-winning *Dollhouse*, *Animal Magnetism*, *Ecco Porco*, and *Choephora* directed by Lee Breuer; Hildegur's *Ordo Virtutum*, directed by Grethe Barrett Holby, which premiered at the Lincoln Center Festival; *Forgiveness*, a collaboration with Chen Shi-Zheng and Noh master Akira Matsui; and the China National Beijing Opera

Theater's production of *The Bacchae*, also directed by Chen Shi-Zheng

Current projects: *FeedForward*, a dance-theater piece collaboration with choreographer David Neumann scored for multiple trombones premiering at Dance Theater Workshop in October of 2007; *The Man in the Black Suit*, an opera based on Stephen King's story, with co-librettist and director Grethe Barrett Holby; and *A Book of Days*, a long-term project of 365 multimedia pieces for live performance as well as internet delivery

Recordings: on New World Records, CRI Emergency Music, OO Discs, Cantaloupe, Accurate Distortion, Atavistic, and Kill Rock Stars. Her newest CD is a recording of *From A Far-Off Country*, a collaboration with cellist Maya Beiser and visual artist Shirin Neshat

Web site: www.evbvd.com



David Goode
ORGAN

Born: in England in 1971

At the Choral: debut in October 2004

Currently: Organist and Head of Keyboard at Eton College

Previously: Organist-in-Residence, First Congregational Church, Los Angeles in 2004–2005

Previous appearances: Celebrity Series in Royal Festival Hall, London and Symphony Hall, Birmingham

Awards: 1997 St. Alban's Interpretation Competition, Recital Gold Medal at the 1998 Calgary Competition

Raves: "a stupendous achievement" —*London Times* for Francis Pott's *Christus*

Broadcasts: Pipedreams on BBC, Organ Night on Radio 3, and with the BBC Singers on BBCNOW

On disc: Saint-Saens' Organ Symphony with the BBC Philharmonic, Orb and Sceptre and Commotio, a disc of 20th-century masterpieces. He made the first CD on the Oxrofd's new Sheldonian Theatre organ and has just completed recording all of Max Reger's organ works

Studied: Eton College, King's College Cambridge with David Sanger and Jacques van Oortmerssen



James MacMillan
COMPOSER

Born: July 16, 1959, in Kilwinning, Ayrshire, Scotland

Exploded on the scene: in 1990 with BBC Proms premiere of *The Confession of Isobel Gowdie*

Currently: Composer/Conductor, BBC Philharmonic

In progress: his second opera based on the ancient Welsh tales of the Mabinogion, to be premiered by Welsh National Opera in 2007

Press: "...a composer so confident of his own musical language that he makes it instantly communicative to his listeners."
—*The Guardian*

Passions: His music is notable for its extraordinary directness, energy and emotional power. References to Scottish folk music give a strong sense of the vernacular, while his "spiritual anchor: in Roman Catholicism, political ideals and community concerns inform both the spirit and subject matter of his music.

Acclaim: Over 300 performances of his percussion concerto *Veni, Veni Emmanuel* (1992) by orchestras including London Symphony Orchestra, New York and Los Angeles Philharmonics and Cleveland Orchestra; Featured composer at Edinburgh Festival (1993) and South Bank Centre in London (1997)

On disc: on BMG/RCA Red Seal, BIS, Chandos, Naxos, Black Box and Hyperion

Compositions include: *Seven Last Words from the Cross* (1993), *Quikening* (1998), *A Scotch Bestiary* (2004 for LA Phil's Disney organ premiere)



Manoochehr Sadeghi
SANTUR

Beginnings: At 7, studied under the master Abol Hassan Saba

Instrument: the santur is a 72 string, Persian hammered dulcimer

Performances with: Orchestra No. 1 of the State Fine Arts Department, Tehran, Iran; concerts in United States, Great Britain, Denmark, The Netherlands, India, Pakistan, and Israel

Recordings: *Sounds of the Santur*, *Visions*, soundtrack for John Whitney film *Arabesque*, *Seals & Crofts Takin' It Easy*, L. Subramaniam/Stephane Grappelli *Conversations*, Strunz and Farah *Frontera*

Broadcasts: on Iranian television and radio. When leaving his home country for the United States in 1964, Iranian television produced a farewell special dedicated to him.

Awards: 2003 National Heritage Fellow of the

National Endowment for the Arts, Fulbright-Hays Fellowship, 1993 Oneness of Humanity Arts and Entertainment Award from international magazine *El Ruisenor*, Durfee Foundation Master Musician Fellowship

Faculty positions: UCLA's Department of Ethnomusicology; Conservatory of Persian National Music, Tehran



Pejman Hadadi
TOMBAK

Beginnings: at age ten with the masters of the instrument Asadollah Hejazi and Bahman Rajabi. His professional career started with immigration to the United States in 1990.

Performs with: Dastan Ensemble, Zarbang, Hossein Alizadeh, Shahram Nazeri, Hossein Omoumi, Parisa, Ali Akbar Moradi and Ardeshir Kamkar, Banafsheh Sayyad and been the resident composer and performer with the Persian dance group, Namah Ensemble

Recordings: *Persian and Middle Eastern Percussion*, *Golestan*, *Go-e Behesht*, *Shurideh*, *Reginah*, *Journey To Persia*, *Whisper*, *Midnight Sun*, *Fire of Passion*, *A Tale of Love*, *Through Eternity*

Raves: "the finest Iranian percussionist living in America." —William Bloomhuff, *Rhythm* magazine;

"The masterful Hadadi delivered an astonishing array of sounds." — Don Heckman, *Los Angeles Times*;

"Hadadi had the whole house out of their seats and yelling." — Greg Burk, *LA Weekly*

Awards: Durfee Foundation Master Musician Fellowship

Currently: founder of the Neyreez World Percussion Academy in Sherman Oaks and Newport Beach



Arvo Pärt
COMPOSER

Born: September 11, 1935, in Paide, Estonia

Beginnings: music school at age 7, composing at 14. His teacher at Tallinn Conservatory said of him, "he just seemed to shake his sleeves and notes would fall out."

Compositions: *Our Garden*, *Stride of the World*, *Nekrolog*, *Symphonie No. 1*, *Symphonie No. 2*, *Perpetuum Mobile*, *Collage über BACH*, *Credo*, *Symphony No. 3*,

Music in film: *Väike motoroller*, *Promised Land*, Léos Carax's *Les Amants du Pont-Neuf*, Michael Moore's

Fahrenheit 9/11, Mike Nichols' *Wit*, the mountain climbing documentary *Touching the Void*, Gus van Sant's *Gerry*

Honors: elected to the American Academy of Arts and Letters; "Contemporary Music Award" at the Classical Brit Awards at London's Royal Albert Hall in 2003

Music style: "mystic minimalism" or "sacred minimalism." He is considered a pioneer of this style, along with contemporaries Henryk Górecki and John Tavener.

Pärt invented the musical technique he calls "tintinnabuli" (from the Latin, little bells). The basic guiding principle behind tintinnabulation is the composition of two simultaneous voices as one line — one voice moving stepwise from and to a central pitch, first up, then down, and the other sounding the notes of the triad.

Quotable: "I love his music, and I love the fact that he is such a brave, talented man. He's completely out of step with the zeitgeist and yet he's enormously popular, which is so inspiring. His music fulfills a deep human need that has nothing to do with fashion." —Steve Reich

Resides: in Berlin since 1980

R O S T E R S

Los Angeles Master Chorale

SOPRANO	ALTO	TENOR	BASS
Tania Batson	Mary Bailey	Brent Almond	Crispin Barrymore
Marian Bodnar	Nicole Baker	Lenard Berglund	Joseph Bazyouros
Karen Hogle Brown	Helen Birch	Scott Blois	Mark Beasom
Vicky Brown	Leanna Brand	Andrew Brown	Paul Bent
Deborah Briggs	Monika Bruckner	Daniel Chaney	Aaron Cain
Renee Burkett-Shulgold	Cheryll Desberg	Pablo Corá	Paul Cummings
Kirstina Collins	Suzanne Ellis	Randall Garrou	Kevin Dalbey
Claire Fedoruk	Sarona Farrell	Paul Gibson	Steven Fraider
Rachelle Fox	Amy Fogerson	Phil Gold	Michael Freed
Ayana Haviv	Sharmila Guha	Jack Golightly	Gregory Geiger
Marie Hodgson	Saundra Hall Hill	Jody Golightly	Dylan Gentile
Susan Judy	Arwen Hernandez	J. Wingate Greathouse	Scott Graff
Hyun Joo Kim	Kyra Humphrey	Jeff Greif	Stephen Grimm
Risa Larson	Leslie Inman	Steven Harms	Paul Hinshaw
Emily Lin	Adriana Manfredi	Shawn Kirchner	Kerry Katz
Virenia Lind	Julia Metzler	Charles Lane	Jay Kenton
Cindy Martineau	Sara Minton	Michael Lichtenauer	Lew Landau
Deborah Mayhan	Sheila Murphy	Dominic MacAller	Scott Lehmkuhl
Susan Mills	Alice Kirwan Murray	Christian Marcoe	Bob Lewis
Lika Miyake	Agnieszka Lejman	Sean Mcdermott	Roger Lindbeck
Marnie Mosiman	Norris	Michael McDonough	Bob McCormac
Holly Shaw Price	Shinnhill Park	Marvin Neumann	Steve Pence
Karen Whipple Schnurr	Drea Pressley	Craig Alan Slaughter	Jim Raycroft
Diane Thomas	Nike St. Clair	Kevin St. Clair	Douglas Shabe
Winter Watson	Nancy Sulahian	Cahen Taylor	Mark Edward Smith
Sun Joo Yeo	Kimberly Switzer		Burman Timberlake
Nancy Von Oeyen	Kirsten Toedtman		David Tinoco, Jr.
	Tracy Van Fleet		Kevin White
	Diana Zaslove		

Chorale Members Leaving the Ensemble

Each season there are members of the Los Angeles Master Chorale who leave us for various reasons including family and career priorities, relocation, returning to school, etc. To each of these singers we say *thank you* for years of dedicated and devoted service, and we send them off with our very best wishes.

SOPRANO	TENOR
Gina Howell 20 SEASONS	Randy Bills 5 SEASONS
ALTO	Tom Croyle 3 SEASONS
Shin Ae Han 6 SEASONS	Paul Neal 2 SEASONS
Julia Metzler 1 SEASON <i>(she was our youngest member; joined us at age 16 when she was still too young to drive; and she is on to the San Francisco Conservatory.</i>	Sheridan Fletcher 2 SEASONS
	BASS
	Crispin Barrymore 7 SEASONS
	Aaron Cain 8 SEASONS
	Michael Geiger 9 SEASONS
	Bryce Hall 4 SEASONS
Anita Nardine 14 SEASONS	
Theresa Patten 6 SEASONS	
Diana Zaslove 24 SEASONS	

The singers of the Los Angeles Master Chorale are represented by the American Guild of Musical Artists, AFL-CIO, Leanna Brand, AGMA Delegate

Los Angeles Master Chorale Orchestra

VIOLIN I	VIOLIN II	VIOLA	CELLO	PIANO
Barry Socher CONCERTMASTER	Steve Scharf PRINCIPAL	Victoria Miskolczy PRINCIPAL	John Walz PRINCIPAL	Lisa Edwards PRINCIPAL
Jennifer Munday	Jeff Gauthier	Alma Fernandez	Delores Bing	KEYBOARD
Susan Rishik	Rhonni Hallman	Renita Koven	Nadine Hall	Amy Knowles
Jennifer Levin	Linda Stone	Kathryn Reddish	Giovanna Clayton	CONTRACTOR
Tina Qu	Lisa Dondlinger	Josephine Moerschel	BASS	Steve Scharf
Nicole Bush	Paola Moraga	Karolina Naziemiec	Donald Ferrone PRINCIPAL	LIBRARIAN
Anna Kostyuchek	Heather Crawford		Peter Doubrovsky	Robert Dolan
Philip Vaiman	Marvin Palatt		Tim Eckert	

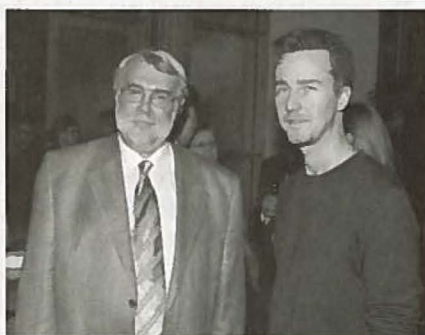
Photos from the World Premiere of Christopher Rouse's *Requiem*



Sanford Sylvan, Christopher Rouse and Grant Gershon celebrate the successful premiere.



Grant Gershon greeting Alicia and Ed Clark at the Circle of Friends reception with Mr. Rouse.



Christopher Rouse and Edward Norton are pictured at the reception.



LAMC Executive Director Terry Knowles, Grant Gershon, Richard Nordlof (who underwrote the Rouse commission) and Chandler Branch, Executive of Soli Deo Gloria.



Calendar of Events

JUNE

- 8** LAMC at the Ojai Festival
Stravinsky *Les Noces*
Peter Eötvös, Conductor
- 12** LAMC at the Los Angeles County Museum of Art
Mexican Baroque,
with Alex Acuña
Grant Gershon, Conductor
- 15** **C** Maestro & Friends
Cabaret Dinner

JULY

- 8** LAMC with the Los Angeles Philharmonic at the Hollywood Bowl
Mozart | *Magic Flute*
- 31** LAMC with the Los Angeles Philharmonic at the Hollywood Bowl
Beethoven | *Symphony No. 9*

SEPTEMBER

- 4** 07|08 Single Tickets on Sale

OCTOBER

- 14** 7:00 PM
C Beethoven & Brahms
07|08 SEASON OPENER!
- Following the concert:
D Opening Night Party

C CONCERT **D** DONOR EVENT

2007 | 08 SEASON PREVIEW

BY VICTORIA LOOSELEAF

Internationally renowned dancer Mikhail Baryshnikov once said, "The essence of all art is to have pleasure in giving pleasure."

Whether an artist or an aficionado, one would have to agree that music most certainly gives pleasure, and the music of the Los Angeles Master Chorale, under the impeccable direction of Grant Gershon who ends his sixth season with this concert, continues to give pleasure in his astute and visionary programming. Indeed, the bountiful delights Gershon has on tap in the coming year not only cover the musical waterfront, but also are a sonic metaphor for Los Angeles, a melting pot city where night-blooming jasmine fills the air and hundreds of languages resonate through myriad neighborhoods.

With a fistful of world premieres and familiar favorites in 12 concerts and special events, the Chorale, in its 44th season, continues marching boldly through the 21st century. More than

half the ensemble's season features music by living composers, while classic masterpieces and the continuation of the Chorale's multi-year Haydn initiative and the envelope-pushing *LA Is the World* series are also must-hears.

A little Beethoven and a lot of Brahms launch the season on October 14, with the former's seven-minute choral gem, *Calm Sea and Prosperous Voyage*, an impressionistic setting of two Goethe poems the perfect curtain raiser to the evening's centerpiece, Brahms' *A German Requiem*. The seven-movement requiem, said to be "one of the ripest fruits to have emerged" from the style of Beethoven in the field of sacred music, nearly a century and a half after Brahms conducted its debut at the Bremen Cathedral, still provides spiritual sustenance to all who listen, its melodic

orchestral and choral palettes shot through with intimacy and hope.

An exhilarating program is slated for November 18, when the Chorale joins forces with the Los Angeles Chamber Orchestra, under the direction of renowned pianist-conductor Jeffrey Kahane, performing Haydn's *Mass in Time of War*, the third in the "Homage to Haydn" series. Gershon also raises his baton for *God Protect Us From War*, by Estonian-born composer Veljo Tormis, and the world premiere of Louis Andriessen's *The City of Dis*, a Chorale commission and the first part of a five-section opera-in-progress based on Dante's *Divine Comedy*. Rife with the Dutch composer's explosive sonorities, including pungent wind and brass, and exploring



subjects ranging from politics to mortality, Andriessen dubbed his opus Felliniesque "part nightmare and part dream."

And on a decidedly all dream-like note, December is filled with a number of holiday concerts. Two matinees of "holiday wonders" ring in the season on December 8 and 15 with carols and yuletide favorites, while the über-popular *Messiah* sing-along again rules on December 10 and 16. Benjamin Britten's *A Ceremony of Carols* and Conrad Susa's *Carols and Lullabies: Christmas in the Southwest*, highlight the December 9 program that also features new and old-world carols.

On February 10 the house rocks with the second *LA Is the World* installment. A stunning collaboration between award-winning, L.A.-based composer David O, Mexican folk harp master Sergio "Checo" Alonso and the Chorale, this pan-cultural world premiere is showcased on a program also featuring assorted motets by Mexican Baroque tunesmiths Tomas Luis de Victoria and Manuel de Zumaya.

All great things come to those who wait: March 9 marks the first performance in Disney Hall of Bach's *B Minor Mass*, the apotheosis of sacred music, featuring the chorale with the famed Musica Angelica Baroque Orchestra performing on period instruments. "It's the ultimate musical experience to hear the *B Minor Mass* live," gushes Gershon. "It pulls the listener to another realm of consciousness."

Consciousness — as well as collective oomph — will be raised on April 6 when Gershon pairs works he describes as "sharing great tenderness." "Homage to Haydn" continues with the Chorale and LACO performing *Maria Theresa Mass*, considered the most personal of the composer's late masses, while Polish-born Henryk Górecki's *Five Marian Songs*. *Op. 54*, wrap the listener in what Gershon describes as a "down comforter" of a cappella calm and peace.

Since the *New York Times* wrote that a "continental shift" has taken place in classical music — with

America's symphonic capital having moved 3,000 miles west of Lincoln Center to First and Grand in downtown Los Angeles, it's only fitting that the Chorale celebrate the current choral scene's vitality — here and beyond. On May 4 Gershon goes "almost a cappella," with works by L.A. Philharmonic music director Esa-Pekka Salonen (*Two Songs to Poems of Ann Jäderlund*, his first choral piece), Morten Lauridsen (*Three Nocturnes* accompanied by the composer on piano) and Eric Whitacre (*When David Heard*). Steven Stucky's *Cradle Songs*, Judith Weir's *Two Human Hymns*, Jan Sandstrom's *Biegga luohde*, and Górecki's *Lobgesang* complete this tasting menu of delectable choral music.

After receiving universal plaudits earlier this year for his conducting of Ricky Ian Gordon's monumental world premiere opera *The Grapes of Wrath*, Gershon closes the season May 18 with Gordon's new *Concert Suite* from the Steinbeck-based work. Also on the bill: choruses from Verdi's *Nabucco*, Mussorgsky's *Boris Godunov* and other classics on a concert that is part of the inaugural "Festival of New America Musicals," in which numerous Southern California arts organizations will participate during May/June 2008.

Summing up this singular and undeniably fascinating season, Gershon says proudly, "We are juxtaposing pillars of the classical repertoire with new works in a very organic manner. The link in the repertoire," adds the maestro, "is the human voice."

And with you, the audience, that link becomes stronger, deeper and part of a larger whole, one with the power to heal and celebrate the human condition.

Victoria Looseleaf is an award-winning arts journalist and regular contributor to the *Los Angeles Times*, *Reuters*, *La Opinion* and *Performances Magazine*. In addition, she is the Program Annotator for the Geffen Playhouse as well as the producer-host of the long-running cable access television show on the arts, "The Looseleaf Report." This is her third season with the Los Angeles Master Chorale.

2007 | 08 SEASON

Ludwig van Beethoven | *Calm Sea and Prosperous Voyage*
Johannes Brahms | *Requiem*
Sunday, October 14 at 7 pm

Louis Andriessen | *The City of Dis*
(WORLD PREMIERE)
Franz Joseph Haydn | *Mass in Time of War*
With Los Angeles Chamber Orchestra
conducted by Jeffrey Kahane
Sunday, November 18 at 7 pm

*Holiday Wonders: Two great family matinees
Saturday, December 8 at 3 pm
Saturday, December 15 at 3 pm

Benjamin Britten | *A Ceremony of Carols*
Conrad Susa | *Carols and Lullabies: Christmas Music of the Southwest*
Sunday, December 9, 2007 at 7 pm

**Messiah* Sing-Along
Monday, December 10 at 7:30 pm
Sunday, December 16 at 7:30 pm

Vittoria | *Mass/motets of the Spanish Renaissance*
Zumaya | *Mass/motets of the Mexican Baroque*
David O | WORLD PREMIERE
Sunday, February 10, 2008 at 7 pm

Johann Sebastian Bach | *B Minor Mass*
With Musica Angelica
Sunday, March 9, 2008 at 7 pm

Henryk Górecki | *Five Marian Songs*
Franz Joseph Haydn | *Maria Theresa Mass*
With Los Angeles Chamber Orchestra
Sunday, April 6, 2008 at 7 pm

Henryk Górecki | *Lobgesang*
Esa-Pekka Salonen | *Two Songs to Poems of Ann Jäderlund*
Eric Whitacre | *When David Heard*
Morten Lauridsen | *Nocturnes*
Sunday, May 4, 2008 at 7 pm

Ricky Ian Gordon | *Concert Suite from The Grapes of Wrath*
Verdi | "Va pensiero" from *Nabucco*
Other great opera choruses
Sunday, May 18, 2008 at 7 pm

*Non-subscription concert

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A MESSAGE FROM THE PRESIDENT

Welcome to the Music Center.

The Music Center and its Resident Companies delighted with the rest of the world over the announcement that the Los Angeles Philharmonic's Music Director Esa-Pekka Salonen will remain in Los Angeles, involved in the Philharmonic, and devoted to composing music full-time when he concludes the 2008-2009 season. Salonen will hand the baton to Venezuelan conductor Gustavo Dudamel who will begin his tenure with the 2009-2010 season. The visionary and artistic leadership these two men bring to Los Angeles is but one measure of why the Music Center is at one of the most exciting moments in its history.

The Philharmonic concludes its season on June 17, with the rescheduled recital by pianist Hélène Grimaud before starting its 86th season at the Hollywood Bowl on the 22nd. On June 3rd, The Los Angeles Master Chorale premieres *LA is the World*, a collaboration with Eve Begliarian, Manoochehr Sadeghi and Pejman Hadadi, and the Chorale. LA Opera brings *Luisa Fernanda* to the stage of the Dorothy Chandler Pavilion June 3-16, with Plácido Domingo, Maria José Montiel, and Antonio Gandia starring. Center Theatre Group presents the hilarious and provocative *Yellow Face* at the Mark Taper Forum during June. Its final performance takes place July 1 and the Taper will then be closed for its well-deserved building renovation. *Jersey Boys*, 2006 Tony Award-winner for Best Musical, will be delighting audiences at the Ahmanson Theatre throughout the month of June and beyond.

On June 14, Center Dance Arts (formerly known as Center Dance Association) will be partying under the stars at The Beverly Hills Hotel pool. For information on this event which has been generously underwritten by Yves Saint Laurent, telephone (213) 972-3359. Dance at the Music Center brings vibrant and inspiring works of Shen Wei Dance Arts to Walt Disney Concert Hall for three performances, June 22, 23, and 24. The *Music Center Speaker Series* continues with Norman Mailer in conversation with John Buffalo Mailer on June 7 and Bob Woodward on June 8. We mourn the passing of renowned author Kurt Vonnegut, Jr. who had also been scheduled to speak. His death is a great loss to American Literary culture.

Active Arts programming is at full tilt — *Drum Downtown* offers outdoor drumming on June 2nd, there's dancing on the Plaza with *Dance Downtown* on June 8 and 22, and *Friday Night Sing-Alongs* beginning June 29th. Our popular family series, *World City*, concludes its season with a celebration of Hawaiian culture by Halau 'O Keikiaili on June 2nd. At The Urban Garden Talks in the Walt Disney Concert Hall Garden at noon on June 13th, Rosarian Clair Martin shares her expertise on roses; another in the free garden advice series sponsored by Estate Gardens by ValleyCrest.

In addition to the activities presented by the Music Center and its Resident Companies, the Center hosts many other special events. Walt Disney Concert Hall is the venue of choice for many community orchestras this summer, including the Junior Philharmonic Concert Spectacular on June 10th. Free tickets to this 70th Anniversary Concert can be obtained by calling (323) 272-3667.

Enjoy the performance and we hope you'll return for many other Music Center events this summer.

Sincerely,

Stephen D. Rountree, President

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Through the Board of Supervisors, the County of Los Angeles plays an invaluable role in the successful operation of the Music Center.

We applaud the five Supervisors

(l-r) Michael D. Antonovich,

Gloria Molina, Zev Yaroslavsky

(Chair), Yvonne Brathwaite Burke,

and Don Knabe; and David Janssen,

CAO, Los Angeles County.



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